

Pastoral Revisited: Sexual Explorations in Evelyn Waugh's *Brideshead Revisited*¹

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A number of critics have already pointed out the ubiquitous pastoral elements in *Brideshead Revisited: the Sacred and Profane Memories of Captain Charles Ryder* by Evelyn Waugh.² As soon as the book opens, the title for Book One is an obvious example of pastoral: 'Et in Arcadia Ego', which is often associated with the paintings by Nicolas Poussin. At the same time, many critics have recognised some homoeroticism and homosexuality in the novel. Calvin Warren Lane, Gene D. Phillips and Robert R. Garnett have touched upon those two aspects.³ However, although they have emphasised the pastoral quality and have ratified the importance of issues of gender definition, not many have seen both these aspects in the same arena. In my paper, in order to demonstrate the use of pastoral by the novelist works as vehicle to explore sexuality, I shall look at mainly two issues. Firstly, I will consider the definition of pastoral and apply this to *Brideshead Revisited*, focusing on Book One 'Et in Arcadia Ego'. The second point which I will stress is to foreground homosexuality/ homoeroticism in the book within the scope of and in relation to pastoral.

I. Pastoral

At the outset of the paper, I shall consider the definition of 'pastoral'. According to *Oxford Concise Dictionary of Literary Terms*, the term is defined as:

[A] highly conventional mode of writing that celebrates the innocent life of shepherds and shepherdesses in poems, plays, and prose romances. Pastoral literature describes the loves and sorrows of musical shepherds, usually in an idealized Golden Age of rustic innocence and idleness; paradoxically, it is an elaborately artificial cult of simplicity and virtuous frugality.⁴

Furthermore, it goes on as follows:

A significant form within this tradition is the pastoral elegy, in which the mourner and the mourned are represented as shepherds in decoratively mythological surroundings: the outstanding English example is John Milton's 'Lycidas' (1637). While most forms of pastoral literature died out during the 18th century, Milton's influence secured for the pastoral elegy a longer life: P. B. Shelley's 'Adonais' (1821) and Matthew Arnold's 'Thyrsis' (1867) are both elegiac imitations of 'Lycidas'.⁵

The crucial words in the above quotation are 'shepherds and shepherdesses' in a 'rustic innocence and idleness'. Despite the austerity of shepherds' life, the world that the pastoral describes is full of artificiality in a highly elaborate style or pseudo-rusticity in a polished manner.

Another point is the 'idealized Golden Age of rustic innocence and idleness'. It is an idealised locus, which is actually derived from and reflected by its stark contrast with the realities of the society where the founders of pastoral tradition, including Virgil, were living. Williams writes:

Thus the contrast within Virgilian pastoral is between the pleasures of rural settlement and the threat of loss and eviction. This developed, in its turn, into a contrast already familiar from some earlier literature, in times of war and civil disturbance, when the peace country life could be contrasted with the disturbance of war and civil war and the political chaos of the cities.⁶

Thus, one could understand that at the birth of pastoral, the idealised place offered a means of escape from violent conflict. Erwin Panofsky also illustrates that Virgil's contribution to his transformation of the actual, geographical Arcadia.⁷ What is clear here is the importance of the implied presence of the disturbance and chaos of cities and wars.

The quoted definition in the previous part and Panofsky also cast light upon the shadowy side of pastoral life. The former mentions 'the loves and sorrows of musical shepherds'. On the other hand, the latter says that 'Virgil does not exclude frustrated love and death'.⁸ Even in Arcadia, far from reality, negative aspects still exist: love, in most cases, unrequited or frustrated, and death.

The treatment or presence of death in pastoral leads to the elegiac element, as found in the second part of the previous definition of pastoral. Even at the earlier stages of the development of pastoral tradition, the voicing of lament in an idyllic environment in mythological surroundings had already played a very critical role.

Thus far, I have demonstrated three important aspects. To recapitulate, they are (1) escapism; (2) love; (3) death and elegy.

However, on dealing with *Brideshead Revisited*, the above-mentioned definition still poses a question. It is whether or not the novel in question could be regarded as pastoral if this could only survive in the form of elegies. I am quite sceptical about this point. Certainly, characters might not be necessarily mythological figures, but I strongly believe that this tradition has survived and was used by many modern writers. In fact, to support this argument, Raymond Williams comments on the country as pastoral environment in the early 20th century.

There was that uncritical, abstracting literary anthropology, within which folktales and legends became part of an unlocalised, unhistorical past; or the uncritical interest in myth, which made the land and the people a scene and characters into which anything could be projected, with or without the inclusion of scraps of a classical education.⁹

Despite his negative tone, what he points out is very useful. The significance in this comment is that the country has become as an abstract sign without specific referent. This pins down the fact that novelists can project any target for exploration onto the country owing to its abstractness. Therefore, I gather that the definition can expand to modern novels. Perhaps, E. M. Forster's *Maurice*, which heavily focuses on homosexuality, also contains some pastoral elements such as Penge, the seat of Clive Durham's family. Virginia Woolf's *Mrs Dalloway* presents a contrast between London and the country in which Mrs Dalloway lived in her childhood told retrospectively. At Bourton, she has met Sally Seton and reminisces about their kiss, which evokes lesbianism.¹⁰ Therefore, this literary tradition has survived, although the definition of the given dictionary argues that it has 'died out'. In the next section, following the three aspects which I have already mentioned, I shall analyse the novel.

II. Escapism

In *Brideshead Revisited*, escapism plays a critical role just as in pastoral. There are a number of good examples. Firstly, a number of characters try to go away from some places. Lord Marchmain is living with Cara in Venice and comes back to England just before his death. Sebastian flees to Morocco and even Charles goes to South America. However, the most striking example must be the scene where Charles and Sebastian go on a picnic. Charles and Sebastian go on a picnic away from Oxford. The description itself is very beautiful and conjures up a strikingly romantic image of the two young men in the countryside:

At Swindon we turned off the main road and, as the sun mounted high, we were among dry-stone walls and ashlar houses. It was about eleven when Sebastian, without warning, turned the car in to a cart track and stopped. It was hot enough now to make us seek the shades. On a sheep-cropped knoll under a clump of elms we ate the strawberries and drank the wine – as Sebastian promised, they were delicious together – and we lit fat, Turkish cigarettes and lay on our backs, Sebastian's eyes on the leaves above him, mine on his profile, while the blue-grey smoke rose, untroubled by any wind, to the blue-green shadows of foliage, and the sweet scent of the tobacco merged with the sweet summer scents around us and the fumes of the sweet, golden wine seemed to lift us a finger's breadth above the turf and hold us suspended. (*Brideshead Revisited*, 25-6)

It is quite certain that the quoted passage above includes some typical elements. In particular, the term 'sheep-cropped knoll', without doubt, serves as evidence of the close link of this picnic scene with pastoral. The word 'knoll' means 'a small hill or mound'. The employment of quite a rare word unlike 'hill' or 'mound' deprives the scene of reality. In addition, 'sheep-cropped' decisively pins it down. About this scene, Lane also observes:

Sebastian drives to Brideshead with Ryder. They stop to picnic on strawberries and

wine “on a sheep-cropped knoll”, a truly Arcadian, pastoral setting.¹¹

Here is an idealised image of shepherds’ life in which those characters enjoy a sumptuous luncheon. What the scene depicts here is full of sensuous pleasures: the taste of strawberries and wine, a pleasant wind, the smell of Turkish cigar smoke, summer scents and so on. Picnic as it is and despite its simplicity and rusticity, what it conveys to the reader is almost like a sophisticated banquet of the senses and therefore, his excitement and pleasure can be easily pictured in the reader’s mind. (Female readers would enjoy this scene most, considering the popularity of the film *Maurice* among Japanese women in the 1980s.) Owing to some tipsiness, the protagonist feels his body levitating ‘a finger’s breadth above’. This phrase in particular seems to characteristically symbolise Charles’s (and perhaps also Sebastian’s) escapism from reality just as if Charles’s soul had come out of his body. This idealised venue is also a Platonic ideal, and his soul can ascend to the ideal world. I strongly believe that Waugh optimises the pastoral elements discussed above to create this sort of beautiful atmosphere that seems to transcend the reality of the world.

Another example occurs in the following passage. Charles and Sebastian visit Brideshead Castle, the seat of the Flyte family, after the picnic:

It is thus I like to remember Sebastian, as he was that summer, when we wandered alone together through that enchanted palace; Sebastian in his wheel chair spinning down the box-edged walk of the kitchen gardens in search of alpine strawberries and warm figs, propelling himself through the succession of hot-houses, from scent to scent and climate to climate, to cut the Muscat grapes and choose orchids for our button-holes.... (77)

What is striking here is the word ‘hot-house’; it is, in a sense, a technologically advanced form of Arcadia where people can see and enjoy exotic flowers indigenous to tropical countries or islands which they could rarely see in Britain, thanks to regulated and constant temperatures. In addition to this artificiality one should be reminded that the country-house also became a locus the most suitable for pastoral. As for the relation between the country house and the country, referring to Ben Jonson’s *To Penhurst*, Williams says that ‘What is being celebrated is then perhaps an idea of rural society, as against the pressures of a new age; and the embodiment of this idea is the house in which Jonson has been entertained’.¹² Charles, a non-aristocratic (although Charles should belong to the upper-middle class) man is entertained in the country house by an aristocratic son, Sebastian. This structure perfectly coincides with Jonson’s. Simultaneously, the reader’s attention is diverted from the realities of country life such as labour, as Williams argues. The feast is also pointed to the Christian board and mass, and therefore, mystification arises.¹³ As a result, the country house can be a special space cut out from the realities, the most suitable place for escapism.

Regarding gardens, the Botanical Garden at Oxford also represents a pastoral image. After the luncheon to which Charles has been invited, Sebastian suggests they should go to the Botanical Garden. Sebastian wants to see the ‘ivy’. As soon as Charles says that he has never

been to there, Sebastian answers:

'Oh, Charles, what a lot you have to learn! There's a beautiful arch there and more different kinds of ivy than I knew existed. I don't know where I should be without the Botanical Garden.'(35)

It is interesting to note that the ivy is suitable for a pastoral setting because it is associated with ancient Greek or Roman ruins. Milton's 'Lycidas' begins with a description of poetic garlands, referring to ivy.¹⁴ In addition, the reference to the arch reinforces this effect further, reminding the reader of some Neo-classic Arcadian paintings. Traditionally, the language of ivy is 'dependence' and it is not a sheer coincidence that Sebastian retains his childish habit of carrying his favourite teddy bear Aloysius. In addition, ivy could be associated with poison, which in Sebastian's case could be 'alcohol'. This is, to Sebastian, one of the few places into which he can escape. For even Brideshead Castle is not his but his family's, and it is not the place where he can take refuge.

Parenthetically, it may be worthwhile to draw attention to Charles and Sebastian's surnames. Respectively, they are Ryder and Flyte. This is pure surmise on my part but it may safely be assumed that those surnames suggest some movements: Ryder, although spelt with 'y' instead of 'i', is similar to 'rider' whilst Flyte reminds me of 'flight'.¹⁵

Thus, it is quite obvious that the novel is full of pastoral props. However, one might raise a question. In fact, the application of pastoral to the novel is a little too obvious, or 'heavy-handed'. This is, I presume, related to the treatment of love, which I shall discuss in the next section.

III. Love – Homoeroticism and Homosexuality

It has already been understood that a pastoral has included frustrated love in its development. Homoeroticism or homosexuality in the pastoral tradition is a good example of it. My interpretation of the term 'homosexuality' is a sexual desire for physical love toward the same sex. On the other hand, my understanding of 'homoeroticism' is used when one can detect some same-sex eroticisation or evocation of a desire for the same sex from a certain description, even if the character is not obviously homosexual (as in the case of Anthony Blanche, which is supported by a great deal of information about his life). On 'homosocial', it is slightly different from those two above-mentioned words. According to Eve Kosofsky Sedgwick, 'homosocial' is a 'word occasionally used in history and the social sciences, where it describes social bonds between persons of the same sex'.¹⁶ Therefore, it refers to a strong bond between people of the same sex (I think that the critic have thought of a male bond here) but does not necessarily mean 'homosexual love'. In this bond, there could be homosexual cases, but what she emphasises here is a sociological male bond, in most cases, excluding women (as the bond between Charles and Sebastian seems to exclude Julia, or at least, Julia leaves them in the dining room as she feels their bond).

In terms of the connexion between pastoral and homoeroticism, the following serves as a

good example:

It is not *Hibbinol*, wherefore I plaine,
Albee my love he seeks with dayly suit:
His clownish gifts and curtsies I disdain,
His kiddes, his cracknelles, and his early fruit.
Ah foolish *Hibbinol*, thy gyfts bene vayne:
Colin them gives to Rosalind againe.¹⁷

This is an extract from Edmund Spenser's *The Shepheardes Calender*, a famous pastoral poem. In the January section from the *Calender*, Colin demonstrates his 'love's complaint'. He suffers unrequited love for Rosalind while Hobbinol, another shepherd, loves him, giving presents to him. Hobbinol's unrequited love is mocked and slighted by his love object because Colin gives those presents to Rosalind. This triangular relation illustrates a very close connexion between homoeroticism and the pastoral setting, and is also reminiscent of Rene Girard's 'erotic triangles' as well. The gifts pass through Colin to Rosalind from Hobbinol. It is not quite certain, but it could be said that Colin represses his desire and through giving Rosalind the presents from Hobbinol, he actually consummates his sexual desire for Hobbinol.

Another erotic triangle occurs in Shakespeare's *As You Like It*, which is certainly under the influence of the given poem. In the Forest of Arden, Silvius declares his love to Phoebe, but she scorns him. However, as soon as she sees Rosalind dressed as a boy calling herself the cup bearer of Jupiter, Ganymede, she falls in love with her/ him at first sight. Shakespeare's Rosalind scorns Phoebe this time. Love is often treated in this type of triangle. This example is full of gender subversion if the relation between Orlando and Rosalind is to be also considered. The pastoral setting could be a good excuse for homoeroticism and homosexual love.¹⁸ The introduction to the play by Jean E. Howard argues that 'Long before *As You Like It* was penned, pastoral had been used to depict the beauty of both male friendship and homoerotic love', referring to Spenser's poem.¹⁹

Anthony Blanche is overtly homosexual and Waugh's intentional characterisation is clear. The narrator tells:

When peace came [after the First World War] they [Anthony and his valet, chauffeurs etc] returned to Europe, to hotels and furnished villas, spas, casinos, and bathing beaches. At the age of fifteen, for a wager, he was disguised as a girl and taken to play at the big table in the Jockey Club at Buenos Aires; he dined with Proust and Gide and was on closer terms with Cocteau and Diaghilev.... (47)

The list of 'celebrities' is quite interesting because all of those are famous for being homosexual. Anthony is almost never mentioned as homosexual but instead, referred as aesthete, which could be associated with homosexuality as Oscar Wilde. However, a number of allusions build up so much as to picture him as a homosexual *par excellence*.

Despite this obvious homosexuality, personally, I cannot connect him with pastoral. It is true

that he steps into the fountain at a college, which could be linked with pastoral. He could be a nymph surrounded and teased by fauns, or 'meaty boys'. Nevertheless, here, this sketch seems to be a parodied version. Anthony scares the rough gang of students with suggesting sharing an inhibited pleasure, namely, homosexual love (50). This might be closely derived from his earlier works such as *Decline and Fall*. Anthony and Charles, by themselves just like the picnic, go to dinner at Thame, before which they drink aperitif at the George (48). Outside the Varsity, they dine at a restaurant but compared to the picnic, there are not pastoral moments there because it is mainly Anthony's long, one-sided monologue. On the picnic, Sebastian and Charles do not talk. Rather, Waugh enthusiastically describes their natural surroundings and their happiness including some of the senses.

Also, this invitation could allude to Anthony's seduction of Charles, but at the same time, it could be understood that the former tries to distract the latter's attention from Sebastian because he might be captivated by Sebastian and is jealous of Charles too (51). Whether Anthony may be infatuated with Sebastian or Charles, there is a strange triangle.

With respect to erotic geometry, the relation between Charles and Sebastian and that between Charles and Julia could be regarded as a triangular relation. Their relation is much closer to the erotic triangle which Girard points out. When Julia collects Charles at the station, he is surprised that she so much resembles Sebastian (74). Later on, he is to form an adulterous relationship with Julia, and it might be because his relationship is actually his desire for Sebastian projected onto Julia. At the same time, when he dines with Sebastian and Julia after the first encounter, it is Julia who leaves the 'boys'. This could be reflected by a homosocial bonding between the two young men, but simultaneously, I could not help discerning a stronger bonding than homosociality: homoeroticism, if not homosexuality.

Again, going back to the picnic scene and the Botanic Garden and the country house Brideshead Castle, they are very good examples of homoeroticism as well as those of pastoral. The atmosphere of those places intensifies the homoerotic moments. The gaze on Sebastian sounds eroticised with the use of 'gaze' and 'on', the latter of which is associated with the tactile sense. (77) In the Botanical Garden, too, what happens is the following:

It seemed a good enough reason and I went with him. He took my arm as we walked under the walls of Merton. (35)

It is not necessarily homoerotic or homosexual in the British context that a man takes another man's arm. However, a viewer of the drama version of *Brideshead Revisited* would find homoeroticism in them and in fact, he or she could see the producer's intention to make it look homoerotic. This may result from the presence of Anthony. As a homosexual man, he foregrounds and highlights Charles and Sebastian's homoeroticism. The close link between pastoral and homoeroticism/ homosexuality and the extreme example of a homosexual man considered, even some gesture which is thought to be heterosexual would start looking quite homoerotic.

The homoerotic context foregrounds other points which would not look homoerotic otherwise. For example, 'hot-houses' could be brothels (relating back to the eighteenth century

slang term, 'molly houses', and forward to the 'bathhouses' of the pre-Stonewall New York gay community). The 'orchids' for 'the button-holes' could be really Freudian. First of all, 'orchid' is from 'testes' in Greek and the button-hole might allude to an anus. Moreover, Charles's first proper encounter with Sebastian could be almost scatological to some extent. Sebastian vomits into Charles's room through the window. This, so to speak, inside-out vomit sounds sexual and eroticised.²⁰ In the homoerotic context, a number of seemingly heterosexual or irrelevant incidents and objects may be cast in a different light.

IV. 'Et in Arcadia Ego' and Death – the Elegiac Aspect

Calvin Warren Lane says that 'Book One of *Brideshead Revisited*, "Et in Arcadia Ego", is, in part, a pastoral reminiscence'²¹ At this juncture, considering the given Latin phrase, Erwin Panofsky's explanation about 'Et in Arcadia Ego' will be informative. He writes that originally, this phrase can be interpreted as 'Death is even in Arcadia', which is grammatically correct. Death is a personified figure saying this motto as 'I am even in Arcadia' in this interpretation. However, he continues his argument that 'at the expense of grammar but in the interest of truth, a basic change in interpretation', a mistranslation had happened. This 'misinterpretation' widespread in the Continent and in this widespread version it goes as 'I, too, was born in Arcadia' or 'I, too, shepherds, in Arcadia dwelt'. Anyhow, one can understand that the motto alludes to 'memento mori'. Along with the title for Book One, another example is found in the description of his room at Oxford. He owns a skull with the inscription of *Et in Arcadia ego*:

...a human skull lately purchased from the School of Medicine, which, resting in a bowl of roses, formed, at the moment, the chief decoration of my table. It bore the motto '*Et in Arcadia ego*' inscribed on its forehead.... (43)

This tone resonates with an elegiac one as well.

As long as an elegy is dedicated to a deceased friend, it becomes automatically retrospective to commemorate the friend and the friendship between the poet and the friend. Secondly, generally speaking, the poem is about friendship, not a (heterosexual) love poem. Therefore, as a result, the poem becomes quite homosocial, representing a strong bond between men. John Milton's 'Lycidas', P. B. Shelley's 'Adonais', Matthew Arnold's 'Thyrsis'. Alfred Tennyson's *In Memoriam* should not be dismissed there either. These poems are famous for their expression of strong friendships for their lost friends. Milton dedicated 'Lycidas' to his friend Edward King. Arnold's 'Thyrsis' was written to commemorate his friend Arthur Hugh Clough. Tennyson's *In Memoriam* is for his friend Arthur Henry Hallam. When these points are fully considered, the reader of *Brideshead Revisited* may reasonably assume that it overlaps some elegiac elements along with a pastoral mood and elements of homoeroticism.

Finally, as for elegies, reconciliation with and acceptance of the deceased friend's death shall bring the poet to a future perspective, and his love shall be eternalised and glorified with some comfort. In addition, Williams observes that a pastoral vision is a 'prophecy'. He interprets this kind of poem as the one which also promises the second coming of Golden Age, or restoration.²²

A pastoral setting is for escape from reality but at the same time it moves forward to the future because it also extends to expectation and yearning for happiness. Given that an elegiac element is based on this linear structure, the pastoral can mediate the past and the future, for pastoral can suspend the poet's sense of time. The pastoral and elegiac structures perfectly coincide with each other. Charles's memories on the friendship with Sebastian are narrated retrospectively within the framework in a Proustian manner. For instance, the narrative starts with Prologue and ends with Epilogue like Chinese boxes, each of which is set in 'now' when Charles is in the army. In addition, the subtitle contains 'memories' as well and it emphasises the narrative is actually about Charles's 'things past'. This retrospect itself works as a framework for his lost past such as his lost love with Sebastian (and with Julia as well from Book Two onwards). As for the future, after some reconciliation, witnessing the death of Lord Marchmain, the reader could predict that he shall convert to Catholicism. The novel compels him or her to speculate upon what shall occur. This is just as the protagonist of Proust's *A La recherche du temps perdu* finally becomes determined to write a novel, which comes back to the beginning, through his reminiscences which enable him to transcend the linear time. Concerning this, Sebastian's reference to the time capsule begins to stand out strikingly. The narrator says:

'Just the place to bury a crock of gold,' said Sebastian. 'I should like to bury something precious in every place where I've been happy and then, when I was old and ugly and miserable, I could come back and dig it up and remember.' (26)

The word 'crock' reminds me of pastoral because Spenser's August poem from *The Shepherdes Calender* contains a description of the cup as prize for the singing contest.²³ Most importantly here, a time capsule is an object which can link the past and the future as a mediator just like the structure of pastoral. Happy memories are buried where Charles and Sebastian enjoy the memorable picnic.²⁴ It is ironical that the person who collects these time capsule items is not Sebastian but Charles. This irony, on the surface, subtly but actually, overwhelmingly influences the tone of the novel, rendering it even more elegiac. It is also worth remembering Leo Bersani's famous essay. In 'Is the Rectum a Grave?' he writes that: 'But if the rectum is the grave in which the masculine ideal (an ideal shared – differently – by men and women) of proud subjectivity is buried, then it should be celebrated for its very potential for death.' Here, too, one could observe the link between the buried memories with death along with some association with anal sex. After all, Charles is the person who composes a monody for the friend and his lost friendship on the behalf of his friend who is not allowed to come back to the same place to 'dig up' the blissful memories with Charles. They cannot see each other as they used to in the Oxford days.

Conclusion

To conclude, I have considered the definition of pastoral and demonstrated its link with *Brideshead Revisited*. As for pastorals, historically, as Williams explains, they were transformed into a symbolic framework onto which writers can project the target of their exploration. One of the most important elements in pastorals is escapism. At the birth of the genre, escapism had

already been one of the key elements especially because of the social environment where the creators of pastorals lived. In fact, this is clearly evident in both the beautiful picnic scene, for instance, in *Brideshead Revisited*, and in the Botanical Garden at Oxford. The recurrent presence of escapism is closely related to the pastoral setting. Furthermore, the pastoral is reflected by the frustrated love and the fear for death despite its utopian site. As for love, homoeroticism plays a very important role in relation to *Brideshead Revisited*. About death, the pastoral tradition also prepared a setting for elegies. The novel discussed here is also full of elegiac moments. Charles's recounting of his memories sounds ironical when the reader thinks that although Sebastian originally wanted to collect his happy memories with his beloved friend, this is not fulfilled by himself. It is Charles who digs out the time capsule of the golden crock, which symbolises Sebastian's happy memories, to write this memoir that could be regarded as an elegy to commemorate his lost (homoerotic, perhaps) friendship. As for escapism, again, it would not necessarily be negative since it enables the character to transcend the chronological time, promising the future, and his memories can always stay with them as Charles says, 'these memories, which are my life' (215). Hence, as has been demonstrated, one could argue that in his novel, Waugh reflects upon his homoerotic friendship and homoeroticism in the past, optimising the literary genre as a convenient vehicle for his exploration. Through the merger of these elements including pastoral and homoeroticism full of elegiac mood, readers cannot help identifying the bitter-sweet and melancholically blissful narrative of *Brideshead Revisited*, which, just like the 'golden crock', glorifies and eternalises lost love, as their memories of youth.

Notes

¹ I would like to thank the members of the Et in Arcadia Ego Society, Ms Kakihara and Mr Tashiro, who gave me a great deal of advice and inspiration on the relation between pastoral and *Brideshead Revisited*, for which I am much indebted.

² Evelyn Waugh, *Brideshead Revisited: the Sacred and Profane Memories of Captain Charles Ryder* Revised edition (1960) (Hamondsworth: Penguin Books, 1962; originally published in 1945 by Chapman & Hall). Subsequent references are to this edition.

³ E.g., Gene D. Phillips, *Evelyn Waugh's Officers, Gentlemen, and Rogues: The Fact behind His Fiction* (Chicago, Illinois: Nelson-Hall, 1975), p. 64, and Robert R. Garnett, *From Grimes to Brideshead: The Early Novels of Evelyn Waugh* (Lewsborg, PA, Bucknell University Press, 1990), p. 150.

⁴ Chris Baldick, *Oxford Concise Dictionary of Literary Terms* (Oxford: Oxford University Press, 1990), p. 162.

⁵ *Ibid.*, p. 163.

⁶ Raymond Williams, *The Country and the City* (New York: Oxford University Press, 1975), p. 17.

⁷ Erwin Panofsky, *Meaning in Visual Arts: Papers in and on Art History* (Woodstock, N. Y.: Overlook Press, 1974), p. 299.

⁸ *Ibid.*, p. 301.

⁹ Raymond Williams, *The Country and the City* (New York: Oxford University Press, 1975), p. 258.

¹⁰ Virginia Woolf, *Mrs Dalloway* (Hamondsworth, Penguin Classics, 2000), p. 35-9.

¹¹ Calvin Warren Lane, *Evelyn Waugh* (Boston: Twayne Publishers, 1981), p. 92.

¹² Williams, p. 28.

¹³ *Ibid.*, pp. 30-1.

¹⁴ John Milton, 'Lycidas' in *The Poems of Milton* ed. John Carey and Alastair Fowler (London: Longman, 1968), p. 204.

¹⁵ Those names could connote sexual meanings. For instance, 'Rider' is also a sexually active man'.

¹⁶ Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985), p. 1.

¹⁷ Edmund Spenser, 'Januarye' in *The Shepheardes Calender from The Shepheardes Calender in Poetical Works of Edmund Spenser* ed. J. C. Smith and E. De Selincourt (Oxford: OUP, 1912), p. 422.

¹⁸ William Shakespeare, *As You Like It* in *The Norton Shakespeare* ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard, Katharine Eisaman Maus (New York and London: W. W. Norton & Company, 1997). It is from Act 3 Scene 2.

¹⁹ Jean E. Howard, 'Introduction' to *As You Like It* in *The Norton Shakespeare* ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard, Katharine Eisaman Maus (New York and London: W. W. Norton & Company, 1997), p. 1596. She also introduces a comment by the anonymous editor of *The Shepheardes Calender* that 'love of man for woman' is not as dangerous as 'pederastic love' on the same page.

²⁰ In fact, in the television version, Charles draws the scene during a lesson. The bodily fluid and his aroused feeling are obvious there. Much exaggerated as it is, it is a very interesting interpretation in my opinion.

²¹ Calvin Warren Lane, p. 92.

²² Williams, p. 18.

²³ Edmund Spenser, 'August' in *The Poetical Works of Edmund Spenser* ed. J. C. Smith and E. De Selincourt (Oxford: OUP, 1912), pp. 448-51. As for the term 'crock', it sounds a little old-fashioned but perhaps, it could denote some eroticisation. Professor Clark points out the slang 'a crock of shit'. It of course means 'nonsense'. This is quite ironical because his 'happy memories' can be 'crock of shit', pointless and meaningless. Indeed, for others, so they are, but for Sebastian, it could be precious. On this point, however, it is too involved a subject to be treated here in detail.

²⁴ When Sebastian's vomit remembered, the term 'bury' could be associated with some homosexual intercourse. In addition, so could the word 'dig'.

²⁵ Leo Bersani, 'Is the Rectum a Grave?' in *October*, Vol. 43 (Winter, 1987), p. 222.

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